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The principal figure of the relief is Athena walking to the left and preceded perhaps by Hermes. As is usual in archaistic works the imitation of the archaic is principally manifest in the artificial, zigzag folds of the drapery and the arrangement of Athena's hair in stiff, conventional ringlets. The fingers of her right hand were also doubtless intended to imitate the archaic. She wears a highly conventionalized ægis on her breast, carries in her left hand a helmet with long, waving crest and, strangely enough, holds her spear with the point resting on the ground. Athena in Greek Art usually has her helmet on her head and carries her lance, naturally, with the point upward. The sculptor of this relief seems to have striven not only for the archaic but also for the eccentric, qualities which make the relief, of course, all the more interesting.

As was stated above, in addition to these Hellenistic works, the Museum possesses also some pieces of typically Roman sculpture. These will be discussed in a later number of the *Bulletin*.

KENYON COX—1856-1919

In the death of Kenyon Cox the world of art has lost one of its important figures. As painter, teacher, critic, writer and lecturer, Mr. Cox has held a unique place, and has done much to develop an interest in the best art and to establish higher standards. An Ohio man, he lived and worked in Cleveland for a while, and had many friends here. Through the generosity of his brother, Mr. J. D. Cox, the Museum is so fortunate as to own one of his last important canvases, "Tradition," and a series of drawings for currency which show his fine draftsmanship and skill in composition. In memory of Mr. Cox, "Tradition" was shown in the special exhibition cabinet from his death on March seventeenth, 1919, until April nineteenth.

All that is good in art is the expression of one soul talking to another, and is precious according to the greatness of the soul that utters it.—*Ruskin*.

In sculpture did any one ever call the Apollo a fancy piece: or say of the Laocoön how it might be made different? A masterpiece of art has, to the mind, a fixed place in the chain of being, as much as a plant or a crystal.—*Emerson*.